

CAMERA SCRIPT

Studio TC3
BBC-1 Colour

Project No. 02345/2021

Recording No.
VTC/6HT/99313

"DOCTOR WHO" - 4G

"PYRAMIDS OF MARS"

Stephen Harris

EPISODE ONE

Tx '75

Producer.....PHILIP HINCHCLIFFE

Director.....PADDY RUSSELL

Script Editor.....ROBERT HOLMES

P.U.M.....GEORGE GALLACCIO
JANET RADENKOVIC

P.A.....PETER GRIMWADE

A.F.M.....PAUL BRAITHWAITE

Assistant.....VAL HODGKINSON
CAROLINE ROGERS

Designer.....CHRISTINE RUSCOE

Costume Designer.....BARBARA KIDD

Make-up Artist.....JEAN STEWARD

T.M.1RON KOPLICK

T.M.2.....HARRY BRADLEY

Sound Supervisor.....BRIAN HILES

Grams Op.....GORDON PHILLIPSON

Vision Mixer.....JAMES GOULD

Floor Assistant.....JAMES BURGE

Crew.....18 (COLIN REID)

Visual Effects Designer.....IAN SCOONES

Inlay Operator.....DAVE JERVIS

MONDAY, 19TH MAY 1975

Camera Rehearsal.....11.00 - 13.00

LUNCH.....13.00 - 14.00

Camera Rehearsal.....14.00 - 18.00
(with TK34 (16mm))
(with TK44 (35mm)).....14.00 - 15.00

DINNER.....18.00 - 19.00

Line-up.....19.00 - 19.30

RECORD : VTC/6HT/9931319.30 - 22.00
plus Shibaden
with TK34 (16mm)
and TK44 (35mm).....21.00 - 22.00

CAST

EPISODE ONE

Dr. Who.....TOM BAKER
Sarah.....ELISABETH SLADEN
Marcus Scarman.....BERNARD ARCHARD
Laurence Scarman.....MICHAEL SHEARD
Ibrahim Namin.....PETER MAYOCK
Dr. Warlock.....PETER COPLEY
Collins.....MICHAEL BILTON
Mummy 1.....NICK BURNELL
Mummy 2.....MELVYN BEDFORD
Mummy 3.....KEVIN SELWAY
Ahmed (Sc. 1 to be recordedVIK TABLIAN
with Episode 3

RUNNING ORDER"DR. WHO" - 4G"PYRAMIDS OF MARS" : EPISODE ONE

Page	Scene	Characters	Time	Shots	Cameras and Booms
1	<u>TELECINE 2</u>	Tardis in Space	(Dur:)		
2	<u>2. INT. TARDIS</u>	SARAH DOCTOR		1-8	3A, 4A, 1A (Tilt head on 1) 5 on smoke b/g
4	<u>TELECINE 3</u>	Tardis in Space	(Dur:)		
4	<u>2. cont. INT. TARDIS</u>	SARAH DOCTOR		9/10	3A, 4A, 1A
5	<u>TELECINE 4</u>	Vision of Sutekh	(Dur:)		
5	<u>2. cont. INT. TARDIS</u>	SARAH DOCTOR		11-18	3A, 4A, 1A
6	<u>TAPE STOP:</u>	ARTISTS MOVE			Remove tilt head off 1
7	<u>3. INT. EGYPTIAN ROOM</u>	DOCTOR SARAH	DAY	19-23	2A, 3B
9	<u>4. INT. ORGAN ROOM</u>	NAMIN	DAY	24	4B, 5A
10	<u>5. INT. HALL</u>	COLLINS	DAY	25	1B, 3C
11	<u>5A. INT. ORGAN ROOM</u>	NAMIN COLLINS WARLOCK		26-33	4C, 5A

Page	Scene	Characters	Time	Shots	Cameras and Booms
14	<u>6. INT. HALL</u>		DAY	34-36	1B, 3C
		COLLINS			
15	<u>7. INT. PASSAGE</u>		DAY	37	2B
		DOCTOR SARAH			
17	<u>8. INT. HALL</u>		DAY	38	3C
		COLLINS			
17	<u>9. INT. PASSAGE</u>		DAY	39/40	1C, 3D
		COLLINS			
17	<u>TAPE RUN:</u>				Camera move
18	<u>10. INT. EGYPTIAN ROOM</u>		DAY	41-49	2A, 1D
		DOCTOR SARAH COLLINS			
21	<u>TELECINE 5:</u> LS House	(Dur: 38")			
21	<u>11. INT. EGYPTIAN ROOM</u>		DAY	50	2C, 1D
		COLLINS			
22	<u>TELECINE 6:</u> Dr. & Sarah to Organ Room	(Dur: 31")			VO from Studio
23	<u>12. INT. ORGAN ROOM</u>		DAY	51-54	4C, 5A 2 booms
		NAMIN WARLOCK DOCTOR SARAH			
24	<u>13. INT. HALL</u>		DAY	55	3E
		NAMIN			

Page	Scene	Characters	Time	Shots	Cameras and Booms
25	<u>14. INT. EGYPTIAN ROOM</u>	NAMIN WARLOCK DOCTOR SARAH MUMMY	DAY	56-67	2A, 1D
28	<u>15. INT. HALL</u>	DOCTOR SARAH WARLOCK	DAY	68/69	3F, 4D
28	<u>TAPE STOP:</u> Swop chests				
29	<u>16. INT. PASSAGE</u>	NAMIN MUMMY	DAY	70	1C
29	<u>17. INT. HALL</u>	MUMMY	DAY	71	3C
30	<u>TELECINE 7:</u> Escape in the Woods (Dur: 5'03")		DAY		
34	<u>18. INT. ORGAN ROOM</u>	NAMIN	DAY	72-74	4B, 5A
34	<u>19. INT. LODGE</u>	LAURENCE SCARMAN DOCTOR SARAH WARLOCK	EVE	75-87	1E, 3G, 2D
41	<u>20. INT. ORGAN ROOM</u>	NAMIN 3 MUMMIES	NIGHT	88	4B/C, 5A
42	<u>21. INT. LODGE</u>	DOCTOR SARAH LAURENCE SCARMAN	NIGHT	89-95	1E, 3G, 2D

Page	Scene	Characters	Time	Shots	Cameras and Booms
44	<u>TAPE STOP:</u>	Set up Time Tunnel			
45	<u>22. INT. ORGAN ROOM</u>	NAMIN 3 MUMMIES	NIGHT	96-97	3H, 4E, 5B
45	<u>23. INT. HALL</u>	DOCTOR	NIGHT	98/99	2E
46	<u>24. INT. ORGAN ROOM</u>	NAMIN 3 MUMMIES SCARMAN	NIGHT	100	3H, 4E, 5B, 2X, 1X
46	<u>TAPE STOP:</u>	ROLL BACK & MIX into Time Tunnel			
46	<u>24. Cont. INT. ORGAN ROOM</u> (Time Tunnel)	NAMIN 3 MUMMIES SCARMAN	NIGHT	101-104	3H, 4E, 5B 2X, 1X
47	<u>TAPE STOP:</u>	Artists move & wire up			
48	<u>25. INT. HALL</u>	DOCTOR SARAH	NIGHT	105/6	1B, 2E
49	<u>26. INT. ORGAN ROOM</u>	NAMIN SCARMAN 3 MUMMIES	NIGHT	107-113	3H, 4E, 5B
51	<u>TELECINE 8:</u>	Closing Titles	(Dur:	)	
51	<u>TAPE STOP:</u>				
51	EP.4 Insert:	Sc. INT. TARDIS			3A, 1A

FILM SEQUENCES

			<u>Duration</u>
TK 2	Pg.1	Tardis in Space (Vis. F/X)	
TK 3	Pg.4	Tardis in Space (Vis. F/X)	
TK 4	Pg.5	Misty image of Sutekh (Vis. F/X)	
TK 5	Pg.21	LS House - Dr. & Sarah climb out of window	38"
TK 6	Pg.22	Dr. & Sarah to Organ Room window	31"
TK 7	Pg.30-33	Escape in the woods	5'03"
TK 8	Pg.51	Closing Titles	Approx. 56"

N.B.

TK 1 + TK 1A - to be recorded with Episode 3 on 2nd June

"DOCTOR WHO"

SERIAL 4G

'Pyramids of Mars'

EPISODE ONE

STANDBY TK

RUN TK

TELECINE 1:

SUPOSE CAM

Opening
Titles:

RUN TK

TELECINE 1A: (Dur: 22")

Ext. Pyramids. Egypt.

(Stock Film)

(2 next)

- 1 -

4B 2D 3C

120) 2 D / 1. INT. EGYPTIAN TOMB.
 MCS chink of light

Gently ease away as
 crack widens out -
 LS as slab comes out.
 SCARMAN & AHMED in.

(A CHINK OF LIGHT.
 GRADUALLY WIDENING.
 PICK AND SHOVEL
 NOISES. A BLOCK
 OF STONE IS
 FINALLY MOVED
 ASIDE AND PROFESSOR
 MARCUS SCARMAN
 ENTERS THE TOMB,
 FOLLOWED BY A
 HALF-NAKED,
 PERSPIRING EGYPTIAN
 LABOURER.

/ LIGHT Q

THEY HOLD UP THEIR
 LANTERNS. SCARMAN
 IS DRESSED IN A
 BAGGY SUIT OF
 COTTON DRILL BUT
 HIS SHIRT, COLLAR
 AND WYKEHAMIST
 TIE MAKE NO
 CONCESSION TO
 THE CLIMATE.
 IT IS THE YEAR
 1911.

SCARMAN GAZES
 ROUND WITH MOUNTING
 EXCITEMENT)

Pan SCARMAN right
 & right again

SCARMAN: Perfect ... Absolutely
 untouched ... (cont ...)

(HE MOVES DEEPER
 INTO THE TOMB,
 SHINING HIS
 LANTERN ON
 CANOPIC URNS
 AND CASKETS.

(on cam. 2)

THE EGYPTIAN IS
LOOKING ABOUT
WITH LESS
ENTHUSIASM)

SCARMAN: (cont) The reliquaries are
still sealed ... Look at this! Great
Heaven, this tomb must date back to
the first dynasty of Pharaohs!

(HE REACHES A
JEWEL-ENCRUSTED
TAPESTRY AT
THE BACK OF THE
CHAMBER AND
TOUCHES IT
REVERENTLY) /

121) 4 B
MLS SCARMAN & tapestry

How many thousands of years since
the priests sealed the inner chamber
and draped this tapestry over its
entrance?

(HE DRAWS THE
TAPESTRY ASIDE
AND SEES SOME-
THING WHICH MAKES
HIM STIFFEN WITH
ASTONISHMENT)

122) 2
LS AHMED

(TENSE WHISPER) Ahmed! Your lantern,
man! Quickly! ... Quickly!

Pan him right -
2-s

123) 4
ML 2-s SCARMAN/AHMED
& eye on door
Go in on eye

(AHMED COMES
FORWARD RELUCTANTLY.
NOW IN THE DUAL
LIGHT OF THE TWO
LANTERNS/THERE IS
A RUBY-RED REFLECTION
THAT SEEMS TO BE
COMING FROM DEEP
INSIDE THE WALL.
IT INTENSIFIES
EVAN AS SCARMAN
STARES)

124) 2
a/b

The eye of Horus! ...

Pan AHMED left
to extras
SCARMAN in right

AHMED: No, no Professor Scarman - if
you cross the threshold of the gods, you
will die.

DW

- 4/5 -

(on cam. 2)

(63)

(AHMED DROPS HIS
LANTERN, BACKS,
THEN TURNS AND
RUNS.

SCARMAN: (cont) Ahmed, come back!
I need your help.

AHMED: (IN EGYPTIAN) No, Professor
Scarmen, No, no! If you cross the
threshold of the gods you will die!

(AHMED & LABOURERS LEAVE
THE TOMB.)

125) 4
MS SCARMAN

Ease on bed
bend & rise & pan
him right to door

SCARMAN: Superstitious savages.

(HE FINDS HIMSELF A
PICK OR CROWBAR
AND RETURNS TO THE DOOR.
THE EERIE RED LIGHT
HAS FADED.)

I've come too far to turn back now.

(HE INSERTS THE TIP
OF THE TOOL INTO A
CREVICE BETWEEN BLOCKS
OF MASONRY AND
EXERTS LEVERAGE.
MORTAR FALLS FROM
THE GAP.)

126) 2
MCS SCARMAN

-4/5-

(3 next)

(63)

(on cam. 2)

GASPING WITH
EFFORT, SCARMAN
FINDS A FRESH
PURCHASE AND
AGAIN HEAVES
AT THE KEYSTONE.
SUDDENLY THERE
IS A DEEP GRINDING
NOISE AND A
SECTION OF THE
WALL STARTS TO
OPEN. SCARMAN
REACTS IN
SURPRISE. THEN
HE MOVES EAGERLY
INTO THE OPENING.

127) 3 C

MLS SCARMAN

Fast tighten - MCS

Hold fall

IMMEDIATELY HE
IS BATHED IN A
GREEN LIGHT.
HE FREEZES,
STARING UPWARDS.
A LOOK OF NAKED
TERROR ON HIS
FACE, HE TRIES
TO CRY OUT BUT
ONLY MANAGES A
STRANGLING GASP
AND THIS IS
LOST IN A HUGE
BLAST OF SOUND,
A DEEP DISCORDANT
ORGAN NOISE
WHICH APPEARS
TO BLOW HIS
LIMP BODY BACK
AGAINST THE
STONEMASONRY. HE
SLUMPS TO THE
GROUND, EYES
CLOSED, FACE
GREY)

LIGHT Q

TAPE STOP:

Set up Visual Effects Film
Episode 1 Telecine 2 - Tardis tossed in space

STAND BY TK.34"DR. WHO" - 4G"PYRAMIDS OF MARS"RUN TKEPISODE ONETELECINE 2: (Dur:)Ext. Space.

Out of the infinite
firmament a speck emerges,
rushing towards Camera,
growing rapidly larger.
WE HOLD the SHOT long
enough to ESTABLISH that
it is the Tardis in transit.

As the Tardis starts to
recede once more into space.

END TELECINE 2:

(Cam. 1 next)

Tilt head o cam.1
3A, 4A, 1A
5 on smoke b/g

1) 1A 2. INT. TARDIS.

MCS DR - ease -
MLS

(THE DOCTOR IS
STARING BROODINGLY
INTO THE GLOWING
CONTROL COLUMN.)

2) 3A

LS SARAH coming in cam.
rt.
PAN her right

SARAH COMES FROM
THE BACK. SHE
HAS CHANGED INTO
A DRESS OF FAINTLY
EDWARDIAN STYLE)

SARAH: Look what I've found,
Doctor.

THE DOCTOR: Hello, Vicky.

3) 1A

ML 2-s DR./SARAH

SARAH: What?

(THE DOCTOR EMERGES
FROM HIS BROWN
STUDY)

THE DOCTOR: Where did you get that
dress?

PAN SARAH left

4) 4A

MCS DR.

SARAH: I found
it in the wardrobe and - why, don't
you like it?

THE DOCTOR: Yes, I always did.
It belonged to Victoria. She
travelled with me for a time.

5) 1A

MCS SARAH
Ease

SARAH: As long as it didn't belong to
Albert, I'll wear it. Oh come on, (cont.)

5A) 4

MCS DR. reaction

5B) 1

MCS SARAH
Pan her right to 2-s

(on Cam.1)

SARAH: (cont.)

Doctor! That was worth
a smile surely?...What's wrong?
Aren't you glad to be going home?

Hold DR. as he
comes towards cam.,
ease lt. to 2-s

THE DOCTOR: The earth isn't my
home, Sarah. I'm a Time Lord.

SARAH: (SHRUGS)

THE DOCTOR: You don't understand the
implications. I'm not a human
being... I walk in eternity.

STAND BY TK

SARAH: What's that supposed to
mean? Are you getting bored with
us humans?

something like

THE DOCTOR: It means I've lived for/
seven hundred and fifty years

SARAH: Soon be middle-aged.

- | | | |
|----|--------------|--|
| 6) | 3A | <u>THE DOCTOR:</u> Yes, /and it's time I found |
| | MCS DR. | something better to do than run around after |
| 7) | 1A | <u>the Brigadier.</u> / |
| | LS SARAH/DR. | |

(On cam. 1)

SARAH: Doctor, if you're tired
of being UNIT's scientific adviser
you can always

Tilt right.

(THERE IS AN
ENORMOUS JOLT.
SHE IS FLUNG
ACROSS THE CONSOLE)

8) 4 _____ - resign! What's happened?

MS DR.
Pan him left.

LIGHT Q

RUN TK

(THE DOCTOR
IS CLINGING TO
THE CONTROLS,
FIGHTING FOR
BALANCE. THE
LIGHTS IN THE
TARDIS BEGIN TO
FLICKER.

CUT TO:

TELECINE 3 (Dur:)

Visual Effects Film
Tardis being thrown
around in space.

THE ORGAN NOISE
REVERBERATES
THROUGH THE CRAFT.

9) 1 _____
LS SARAH/DR.
Tilt left.
Pan SARAH left.

THE DOCTOR FIGHTS
GRIMLY TO HOLD
THE BUCKING CRAFT
AT FULL POWER.

RUN TK

SARAH HAS REGAINED
HER FEET WHEN AN
EXTRA SAVAGE
JOLT BOWLS HER
ACROSS THE FLOOR.
SHE FINISHES ON
HER BACK,

10) 4 _____
MS SARAH
Hold sit up
Fast into MCS

CUT TO:

TELECINE 4

Super Cam. 5 - Smoke

TELECINE 4: (Dur:)
Visual Effects Film
Misty image of Sutekh.

HER POV: SUDDENLY,
TOWERING OVER
HER, THERE IS A
MISTY PHANTOM. WE
JUST DISTINGUISH
THE HIDEOUS VISAGE
OF SUTEKH. STARING
BALEFULLY DOWN
BEFORE THE
PHANTOM IMAGE
VANISHES.

11) 4 _____
MCS SARAH

SARAH STARES ROUND.
THE TARDIS IS BACK
TO NORMAL: SHE
RUBS HER HEAD)

12) 3 _____
MLS DOCTOR

SARAH: What was it?

THE DOCTOR: The relative continuum
stabiliser failed. Odd. It's
never happened before.

13) 4 _____
MCS SARAH
Ease on rise &
pan her right.

SARAH: Not that. I mean the
thing.

(VO)
THE DOCTOR: / What thing?

14) 3 _____
MCS DR.

SARAH: Terrible,
there was a horrible face -
just for a second. Then it was gone.

15) 1 _____
MCS SARAH

(THE DOCTOR STARES)

You don't believe me, do you?

16) 3 _____
MCS DR.

THE DOCTOR: Nothing can enter the
Tardis, Unless...

(VO)
SARAH: / Unless what?

(1 next)

(On cam.3)

-12-

(HE STUDIES
THE INSTRUMENTS)Ease & pan him
left.THE DOCTOR: Mental projection of
that force is beyond
And yet it could explain the
stabiliser failure./ Let's see...
it was at this end of the spectrum -

17) 1

MLS SARAH
Pan her right - 2-s(SARAH PUTS A
HAND ON HIS
ARM)SARAH: No, Doctor, don't! Whatever
it was it was totally
malevolent.

Small jog

(THE DOCTOR FIDDLES
WITH THE CONTROLS.THE TARDIS GIVES
A LITTLE JOLT)

Hold Sarah

THE DOCTOR: We've landed.

18) 3

MCS SARAH

(HE OPENS THE DOORS)

SARAH: Where? Where are we
Doctor?(BUT THE DOCTOR
HAS ALREADY LEFT)TAPE STOP: Artists move1 pull out & remove tilt head
3 - B Egyptian Room
4 - B Organ Room

-12-

2A, 3B

19) 2 A / 3. INT. EGYPTIAN ROOM. DAY.
LS Tardis &
DR.

SARAH in right.

(THE TARDIS STANDS
IN A CORNER,
SURROUNDED BY
PACKING CRATES.
FURTHER ON THE
ROOM IS A MUSEUM
OF EGYPTIANA.

THE DOCTOR STEPS
OUT OF THE TARDIS.

SARAH FOLLOWS.
THEY GAZE ROUND)

THE DOCTOR: (TO HIMSELF) We've
materialised at the correct point
in space but obviously not in time...

SARAH: So?

Hold SARAH

THE DOCTOR: (TO HIMSELF) A temporal
reverse... Some vast impulse of
energy has drawn the Tardis off
course.

20) 3 B
MLS DR.

SARAH: Are you saying this is Unit HQ, years
before I knew it.

21) 2
MCS SARAH

THE DOCTOR: Yes.

22) 3
MLS DR.
Pan him right - 2-s

SARAH: But it's all so different. This can't
be the same house.

(2 next)

(7)

DSH

(On cam.3)

...

THE DOCTOR: This must be the old
Priory. The UNIT house was built on
 the site -

SARAH: The Old Priory was burnt
 down, wasn't it?

THE DOCTOR: Something is very wrong...

(SARAH LOOKS ROUND
 AT THE MUMMY CASES,
 SHIVERS)

SARAH: Doctor, I don't like it here!

Hold SARAH

THE DOCTOR: Something is going on
 contrary to the laws of the universe.
 I must find out what.

23) 2 _____
 MLS DR.

3-C }
 1-B } Hall FAST

(A LOUD BLAST OF
 SOUND, LIKE AN
 ORGAN PLAYING.
 SUDDENLY SPLITS
 THE SILENCE)

Q. GRAMS



24) 4 B _____
 MS NAMIN + mirror
 Ease - MLS

/ 2-B Passage /

(on cam. 4)

4B, 5A

4. INT. ORGAN ROOM. DAY.

GRAMS



(NAMIN, A DAPPER
EGYPTIAN, IS
PLAYING THE
ORGAN - NOT IN
THE CONVENTIONAL
SENSE, HOWEVER.
THE BOOMING
CHORDS MAKE NO
MUSICAL SENSE.
THEY ARE AN ATTEMPT
TO CREATE AN
ATMOSPHERE, A
PITCH OF ANARCHY
IN WHICH THE
NORMAL LAWS OF
PHYSICS ARE
SUSPENDED.

NAMIN IS ALMOST
IN A STATE OF
HYPNOSIS. HIS
GAZE IS RIVETED
ON AN ALCOVE
BEYOND THE ORGAN.
HERE, FLANKED BY
FOUR CANOPIC URNS,
STANDS A LARGE
AND RICKLY DECORATED
MUMMY CAST)

25) 1 B
MLS COLLINS at CR doors.
Tighten to MS

/ 4 - C Organ Room /

(on cam. 1)

1B, 3C

5. INT. HALL. DAY.

GRAMS

(THE ORGAN NOISE -
RADIOPHONIC, EERIE,
VERY LOUD. COLLINS,
A C. RETAKER-CUM-
BUTLER, AT THE ORGAN
ROOM DOORS.
HE KNOCKS. THE
ORGAN CONTINUES.
HE RAPS AGAIN...
IS OBVIOUSLY
UNHEARD.

COLLINS OPENS THE
DOOR APPREHENSIVELY)

26) 5 A
LS NAMIN/ COLLINS at doors

3-C Hall
1 into C

(on cam.5)

4C, 5A

5A. INT. ORGAN ROOM. DAY.

GRAMS

(NAMIN BECOMES
SLOWLY AWARE OF
HIS PRESENCE)

COLLINS: Excuse me, sir.

NAMIN: (STILL PLAYING) Get out.
Get out of here!

COLLINS: Excuse me, sir.

(COLLIN'S LIPS
MOVE, HIS VOICE
INAUDIBLE ABOVE
THE DIN. HE
LOOKS UNHAPPY
BUT STANDS HIS
GROUND.)

NAMIN SWINGS
ON HIM IN A
MURDEROUS FURY)

Hold 2-s as NAMIN
rises & crosses
right to cam.

How dare you disturb me! Get out at
once!

COLLINS: I'm sorry, sir. But the
gentleman insisted -

NAMIN: Gentleman? What gentleman?

COLLINS: He's an old friend of
Professor Scarmen's, sir -

NAMIN: I ordered that no-one was
to be admitted, Collins! I told you
no callers -

(on cam. 5)

(WARLOCK, BLUFF
AND HEARTY,
SHOULDER HIS
WAY IN)

WARLOCK: Don't blame Collins.
Forced entry, sir.

NAMIN: This is outrageous!

27) 4 C
MCS NAMIN

WARLOCK: Call it what you like.
I've a few questions to put to you.

(NAMIN STARES
AT HIM EVILLY.
TURNS ON COLLINS)

28) 5
a/b

NAMIN: All right, Collins./ (COLLINS
WITHDRAWS) So! You have some
questions.

Hold 2-s as as
WARLOCK crosses left
& down.

WARLOCK: My name's Warlock. Doctor
Warlock. I live in the village and
Professor Scarman is my oldest friend.

NAMIN: I am Ibrahim Namin -

29) 4
MCS NAMIN

WARLOCK: I know your name./ It's
your business I'm concerned with.

30) 5
a/b

(NAMIN EYES HIM COLDLY)

Called at the Lodge on my way up. Had
a word with Scarman's brother,
Laurence. He tells me you've had the
infernial impudence to bar him from
this house!

31) 4
MCS NAMIN

NAMIN: I am acting under instructions
from Professor Scarman.

32) 5
MCS WARLOCK

Ease - ML 2-s as NAMIN
comes in right
crossing left.

- 19 -

(on cam. 5)

Tighten as
WARLOCK moves in

WARLOCK: I don't believe it.

NAMIN: I have his letter of authority. I have brought from Egypt all the relics discovered by the Professor on his recent expedition. My orders are to store them safely and allow no-one admittance to the house until the Professor himself returns. / And that is an end to the matter, Doctor Warlock.

33) 4 on turn
MCS WARLOCK

WARLOCK: Oh, no sir. Not by a long chalk...

34) 1
MLS COLLINS at doors
Hold turn

(3 next)

- 19 -

(on cam. 1)

1B, 3C

6. INT. HALL . DAY.

(COLLINS IS
LISTENING AT
THE DOOR. ALL
WE CAN HEAR
ARE VOICES.
NO DISTINGUISH-
ABLE DIALOGUE.

THE HANDLE OF
THE DOOR ACROSS
THE LOBBY TURNS.
COLLINS LOOKS
AT IT. SEES IT/
TURN AGAIN, THEN
MOVE BACK THROUGH
180 DEGREES./
HE EXITS QUIETLY)

35) 3 C
MLS COLLINS at door
Zoom in - handle

36) 1 B
MS COLLINS
Let him go

37) 2 B
MLS 2-s SARAH/DR.
Ease in - MS

1-C Passage

(

(on cam. 2)

2B

7. INT. PASSAGE. DAY.

(THE DOCTOR AND
SARAH ARE
STANDING BY THE
DOOR AT THE END
OF THE PASSAGE.

THE DOCTOR'S
HAND STILL RESTS
ON THE HANDLE)

THE DOCTOR: Why bother to lock an
internal door?

SARAH: Obviously this wing of the
house isn't being used. It smells
awfully musty.

(THE DOCTOR IS
FEELING THROUGH
HIS POCKETS)

THE DOCTOR: That isn't all must,
Sarah. Some of it is mummy.

SARAH: Very clever.

(HE BENDS TOWARDS
THE LOCK HOLDING
A SMALL INSTRUMENT)

(on cam. 2)

THE DOCTOR: French picklock. Never fails. Belonged to Marie Antoinette. Charming lady! Lost her head, poor thing.

(HE BREAKS OFF,
AS HE HEARS COLLINS
PUT KEY IN DOOR
IN HALL.
.

Let them go.

THE DOCTOR
STRAIGHTENS
AND GRABS
SARAH'S ARM)

38) 3 C
MLS COLLINS at door

[2 - A Egyptian Room FAST
1 into C FAST]

(1 next)

(on cam. 3)

, 30

8. INT. HALL. DAY.

(COLLINS SLIDES
THE KEY INTO
THE LOCK. HE
OPENS THE DOOR
CAUTIOUSLY)

39) 1 C
MLS COLLINS at door

3 - D Passage V.FAST

1C, 3D

9. INT. PASSAGE. DAY

40) 3 D
LS passage COLLINS POV

(COLLINS LOOKS
ALONG IT'S
LENGTH./ EMPTY)

TAPE RUN: 1 - D Egyptian Room FAST
3 - E Passage

2A, 1D

41) 1 D / 10. INT. EGYPTIAN ROOM. DAY.

MLS DR.

Pan him left -

2-s

(THE DOCTOR IS
LEANING BACK
AGAINST THE JAMB
OF THE OPEN DOOR,
HANDS IN HIS
POCKETS)

THE DOCTOR: Of course, it would make
an ideal headquarters for some semi-
military organisation. This room
could be easily converted into a
laboratory -

42) 2 A
MLS COLLINS

(HE LOOKS ROUND
IN FEIGNED SURPRISE
AS COLLINS ENTERS)

COLLINS: Who are you? How did you
get in here?

43) 1
a/b

THE DOCTOR: Through the window.
I understood the property
was for sale ... No?

44) 2
MS COLLINS
Pan him left -
2-s with DR.

(COLLINS SHAKES
HIS HEAD)

COLLINS: You're not fooling me, sir.
You came with Doctor Warlock, didn't
you?

THE DOCTOR: Did we?

(on cam. 2)

COLLINS: He asked you to scout round while he kept his nibs busy. Listen, if you're a friend of Doctor Warlock's sir, tell him to watch out!

45) 1
MCS SARAH
bring to 3-s

SARAH: Watch out for what?

COLLINS: This Egyptian - well, there's no telling what he might do. He's got the temper of the devil himself!

46) 2
MCS COLLINS
Ease & pan him right

THE DOCTOR: Egyptian, eh? And this is where he keeps his relatives?

47) 1
M 2-S DR./SARAH

COLLINS: It's no joke, sir./ He's only been here a few days and I wouldn't be staying except that ... well, situations aren't easy to find, at my age.

(HE GLANCES
UNEASILY BACK
ALONG THE PASSAGE)

48) 2
a/b

THE DOCTOR: What are you frightened of?

Pan COLLINS left -
3-s

COLLINS: He locked this wing. He didn't know there was a second key ... If he caught me along here - let alone you two - he'd go stark, staring mad, sir!

STANDBY TK

THE DOCTOR: I see. In that case perhaps we'd better leave -

(HE STARTS TO EXIT.

COLLINS STOPS HIM)

- 27 -

(on cam 2)

COLLINS: Not ^{this} way, sir. He
might see you. Better go the way
you came.

(THE DOCTOR
EXCHANGES A
GLANCE WITH
SARAH)

Hold COLLINS

THE DOCTOR: As you wish.

49) 1

LS SARAH/DR.
heading for window

RUN TK

COLLINS in right.

(THEY MOVE TO
THE WINDOW AND
START TO CLIMB
OUT, THE DOCTOR
FIRST)

COLLINS: And remember to tell Doctor
Warlock what I said, sir.

THE DOCTOR: I'll remember, don't worry.

CUT TO:

TELECINE 5 (Dur: 38")

[2 - C outside Window FAST]

- 27 -

TELECINE 5: (Dur: 38")

Ext. House. Day.

The DOCTOR helps
SARAH to the ground.

They set off round
the side of the house.

END TELECINE 5.

STANDBY TK

2C, 1D

50) 2 C / 11. INT. EGYPTIAN ROOM. DAY.
MLS COLLINS at
window/Mummy case

(COLLINS WATCHING
FROM THE WINDOW.
BEHIND HIM A MUMMY
CASE STARTS SLOWLY
TO OPEN)

RUN TK

CUT TO:

TELECINE 6 (Dur: 31")

[4 - A Egyptian Room]

-30-

TELECINE 6: (Dur: 31")

Ext. House Day

The DOCTOR and SARAH
move carefully through
the shrubbery.

SARAH: Where are we going?

THE DOCTOR: I'm rather interested to
see what this fearsome Egyptian looks
like, aren't you?

As they creep along
the outside of the house
they hear voices coming
from a nearby window.

WARLOCK: (OOV) Utter humbug! That
letter is a bogus fabrication if ever
I saw one.

NAMIN: (OOV) Are you alleging that it is
forged?

WARLOCK: (OOV) I am sir - and I intend
to prove it.

NAMIN: (OOV) I warn you, Doctor Warlock -
do not interfere.

WARLOCK: (OOV) Are you threatening me?

The DOCTOR and
SARAH inch closer to
the window

END OF TELECINE 6:

-30-

4C, 5A,

51) 4 C / 12. INT. ORGAN ROOM. DAY.

LS NAMIN &
mummy case
Zoom in - MCS
MUMMY head as
NAMIN turns

NAMIN: It is not I who threatens ...
There are ancient forces gathering in
this place..... powers beyond the
comprehension of unbelievers.

52) 5 A
LS WARLOCK/NAMIN
Hold 2-s as WARLOCK
Moves in

WARLOCK: Ancient balderdash! / Now
let me warn you, Namin, unless you
give me some straight answers I'm
going to the police.

53) 4
MS NAMIN
Pan him left to 2-s

NAMIN: To say what? That a foreigner
is living in Professor Scarman's house?

WARLOCK: To say that he's not been
seen for weeks. That his baggage
is lying unclaimed at his hotel ...
Oh yes, I've had inquiries made in
Cairo -

(HE BREAKS OFF,
STOPPED BY A
TERRIFIED CHILLING
CRY)

Hold WARLOCK

What the devil?

(NAMIN HURRIES
OUT, WARLOCK
ON HIS HEELS.

54) 5
LS DR. & SARAH at
window

THE DOCTOR AND
SARAH START TO
CLIMB IN THROUGH
THE WINDOW)

55) 3 E
LS NAMIN/WARLOCK
at hall door.

(on cam. 3)

3E,

13. INT. HALL. . DAY.

[4 - D Hall]

(NAMIN TRIES
THE DOOR)

NAMIN: Open ... The fool!

(HE GOES THROUGH
INTO THE EAST
WING PASSAGE)

56) 1 D
LS COLLINS &
bottom of mummy case
closing

[3 - F Hall]

(on cam. 1)

2A, 1D

14. INT. EGYPTIAN ROOM. DAY.

(THE MUMMY CASKET
CLOSES JUST BEFORE
NAMIN AND WARLOCK
ENTER.)

57) 2 A
LS NAMIN/WARLOCK
in door hold NAMIN

COLLINS IS LYING
ON HIS BACK, MOTIONLESS,
EYES BULGING. WARLOCK
KNEELS BESIDE HIM.
NAMIN STARES AT THE
BODY EXULTANTLY)

58) 1
ML 2-s COLLINS/WARLOCK

WARLOCK: Poor fellow ... He's been
strangled.

59) 2
MS NAMIN

NAMIN: The gods have returned ... I,
Ibrahim Namin, servant of the true
faith, rejoice in their power!

60) 1
a/b
Hold WARLOCK'S rise

WARLOCK: Get the police! His
assailant can't have got far.

61) 2
deep 2-s WARLOCK/NAMIN

NAMIN: You blind, pathetic fool!
The servants of the all-powerful have
arisen! When the temple is cleansed
of all unbelievers, the High One
himself will come among us. This is
how it was written.

62) 1
MCS WARLOCK

WARLOCK: (HUMOURING HIM) Yes, I see.
Well, I still think the police/

63) 2
MLS NAMIN

(on cam. 2)

(HE CHECKS AT THE
SIGHT OF THE GUN
NAMIN IS NOW
HOLDING)

NAMIN: You should have listened when
I told you to leave, Warlock. Now you
have seen too much. You must be the
second unbeliever to die.

DR. in right

(THE DOCTOR ARRIVES
SILENTLY IN THE
OPEN DOORWAY. SARAH
BEHIND HIM.

Hold fall

NAMIN RAISES THE
GUN AND AIMS. THE
DOCTOR THROWS HIS
SCARF OVER NAMIN'S
CHEST AND SHOULDERS
AND PULLS HIM
BACK AS THE GUN
FIRES.

64) 1
MS WARLOCK
65) 2
MLS NAMIN/DR.
SARAH & WARLOCK cross
frame

WARLOCK GIVES A CRY
OF PAIN AND STAGGERS, /
CLUTCHING HIS SHOULDER.
NAMIN FALLS BACKWARDS.
THE DOCTOR AND SARAH
DRAG WARLOCK TO THE
DOOR)

Hold WARLOCK

Hold rise & pan him
right then left -
2-s with mummy case.

(THEY EXIT.
NAMIN PICKS UP HIS
GUN THEN RISES &
CROSSES TO THE
MUMMY CASE.)

(on cam. 2)

HE OPENS ITS DOOR.
A LARGE MUMMY-TYPE
FIGURE FILLS THE CASE.

CUT IN:

[66) 1 _____ NAMIN HOLDS HIS
ORNATE RUBY RING UP - IT GLOWS.)

67) 2 _____ NAMIN: (IN EGYPTIAN) In the name of
a/b Sutekh, I command thee - rise!

(THE MUMMY STIRS)

68) 3 F _____
LS DR./WARLOCK/SARAH

AB

(on cam. 3)

3F, 4D

15. INT. HALL. . DAY.

(SARAH IS
SUPPORTING
THE WOUNDED
WARLOCK WHILE
THE DOCTOR
PUSHES A HEAVY
CHEST AGAINST
THE EAST WING
DOOR)

Hold them to
door

THE DOCTOR: Right, come on!

(HE HELPS
WARLOCK.

THEY LEAVE
BY THE FRONT
DOOR.

69) 4 D
MLS CL door

WE HOLD ON
THE PASSAGE
DOOR.

THE HANDLE IS
TURNED AND THE
DOOR SHAKES)

TAPE STOP: Swop chests. Do Cut-in on Cam.1 Shot 66

1 - C Passage
4 - B Organ Room
3 - C Hall

AB

1C,

70) 1 C / 16. INT. PASSAGE. DAY.
MLS MUMMY/NAMIN

(NAMIN FINDS
THE DOOR JAMMED.
HE STANDS ASIDE.)

STANDBY TK

NAMIN: Open it.

(THE MUMMY MOVES FORWARD.)

71) 3 C
LS door & chest

3C

17. INT. HALL. DAY

(THE DOOR IS
FORCED OPEN,
THE HEAVY CHEST
SWEEP ASIDE
AS THOUGH IT IS
A MATCHBOX.

RUN TK

THE MUMMY
STRIDES ACROSS
THE LOBBY.)

Pan NAMIN right

CUT TO:

TELECINE 7: (Dur. 5'03")

[1 - E }
3 - G } Lodge
2 - D }

AB

TELECINE 7 (Dur: 5' 03")Ext. Grounds. Day.

WARLOCK in considerable distress. He stumbles and clings to a tree.

WARLOCK: It's no good...I can't go much further...

THE DOCTOR: You must...
We're sitting ducks if we stay here!

He looks anxious around.
WARLOCK shakes his head.
He is obviously finished.

WARLOCK: Get to the lodge...
Tell Laurence...

He fades.

THE DOCTOR: Laurence?

WARLOCK: Marcus Scarman's brother. Lives there - knows me...

He is unconscious.
The DOCTOR examines him.

THE DOCTOR: He needs help, Sarah. You go on ahead. Find this lodge.

AB

SARAH: What about you?

THE DOCTOR: I'll manage.

SARAH: All right..

She runs off through the trees. THE DOCTOR pulls WARLOCK over his shoulder. WARLOCK's hat falls off...

ANOTHER ANGLE:

NAMIN, gun at the ready, moving stealthily through the trees.

INTERCUT:

SARAH running. THE DOCTOR carrying WARLOCK.

NAMIN comes to the spot where WARLOCK collapsed. He sees the hat on the ground and knows he is closing on his quarry.

SARAH gives a little gasp of fright and ducks under the cover of some bushes.

A second later the MUMMY walks past. It stands for a second on the far side of the bushes, its head turning, listening. SARAH crouches lower, eyes wide with fear...THE MUMMY moves on.

SARAH gets up, nerves herself to go on.

A few more yards and she sees the lodge ahead.

With a thankful gasp she runs towards it.

THE DOCTOR is ploughing on steadily. He steps on a dry branch.

It cracks with a noise like gunshot. The DOCTOR checks and stands listening.

NAMIN is also listening, trying to locate the direction of the sound.

He moves silently off through the trees.

THE DOCTOR senses that NAMIN is close. He lowers WARLOCK to the ground and edges back to the shelter of a large tree.

INTERCUT:

NAMIN and the MUMMY closing in. Then suddenly there is the booming, ullulating organ note.

NAMIN and the MUMMY stop dead. NAMIN turns, looking upwards.

NAMIN: The All-Powerful descends! Oh, noble god, your servant hears...

He moves off towards the house as though obeying some imperious command.

THE MUMMY does the same.

THE DOCTOR hears footsteps and rustling. He crouches, gripping a broken branch, then relaxes as SARAH appears with LAURENCE SCARMAN who hurries immediately to WARLOCK.

LAURENCE: Oh, my dear chap!..
Is he badly hurt?

THE DOCTOR: He'll be all right if we can stanch the bleeding.

SARAH is pulling at his sleeve.

LAURENCE: We'd better get him back to the Lodge.

SARAH: Doctor, listen - I
saw a mummy! A walking mummy -

are
THE DOCTOR: Mummie's/~~embalmed~~ ^{viscerated},
embalmed ~~embalmed~~ corpses. they don't walk.

SARAH: But I saw it!

THE DOCTOR: Never mind that now.
Come along.

(SARAH FURIOUS.)

END TELECINE 7:

4B, 5A

72) 5 A / 18. INT. ORGAN ROOM. DUSK.
 LS NAMIN
 Hold ne
 kneel & bow

73) 4 B / ML 2-s NAMIN/MUMMY CASE
 go in to MCS mummy case

(NAMIN
 MAKES A DEEP
 OBEISANCE IN
 FRONT OF IT THE MUMMY CASE
 AND MUTTERS A
 GIBBERISH PRAYER
 IN AN UNKNOWN
 LANGUAGE.)

74) 5 / MCS NAMIN
 Hold rise & pan him
 left to organ.

THEN HE MOVES
 TO THE ORGAN AND
 STARTS TO PLAY)

Q GRAMS

1E, 3G, 2D

75) 3 G / 19. INT. LODGE. DUSK.
 LS DR./SARAH/
 WARLOCK

(WARLOCK IS STRETCHED
 OUT ON A DAY BED.
 SARAH IS ADJUSTING
 A SLING OVER HIS
 ARM AND SHOULDER.
 WARLOCK IS
 DROWSILY CONSCIOUS.)

(on cam. 3)

Ease in & loose
DR. as SARAH
moves back.

SARAH: Is there anything I can
get you?

WARLOCK: No, no, I'm alright now.

SARAH: Try and get some rest.

(SHE TURNS AWAY.)

76) 2 D
ML 2-s DOCTOR/SARAH

LAURENCE: In view of what you've
told me, I'm going to fetch the
police.

THE DOCTOR: No, this is much too
grave an affair for the police,
Mr. Scarman.

LAURENCE: Too grave?

Crab left -
3-s as DR. turns

THE DOCTOR: Yes - they would only hamper
my investigations.

LAURENCE: Your investigations?

Hold 3-s as LAURENCE
moves in to DR.

THE DOCTOR: Yes. Why do you think I'm here?
Somebody is interfering with time, Mr.
Scarman, and time is my business.

Tighten - 2-s
SARAH/LAURENCE as
LAURENCE moves back

LAURENCE: Who are you?

(THE DOCTOR IGNORES HIM.
LAURENCE GOES TO SARAH.)

SARAH: I'm Sarah Jane Smith, I'm a journalist.

LAURENCE: A journalist!

(on cam. 2)

SARAH: Yes.

LAURENCE: And your companion?

SARAH: Oh, he's - well he's just the Doctor. We travel in time. I'm from 1980./

77) 1 E
MCS LAURENCE

LAURENCE: Thats - thats utterly preposterous, Miss Smith.

78) 2
a/b

SARAH: Yes, sorry.

THE DOCTOR: (VO) A most interesting contraption.

Go to 2-s with
DR. as LAURENCE moves
to him.

LAURENCE: Kindly leave that alone, sir. It is a delicately adjusted apparatus and, furthermore, is a receiver conti containing a highly dangerous electrical current.

(1 next)

(36)

DF

(on cam. 2)

THE DOCTOR: So I perceive, yes.
What year is this?

LAURENCE: What year?

THE DOCTOR: Simple question,
surely?

LAURENCE: Are you telling me
you don't know -

THE DOCTOR: If I knew I wouldn't
ask! Don't be obtuse, man!

LAURENCE: Nineteen hundred and eleven.

79) 1 _____
MS DR.
Hold rise

THE DOCTOR: Oh, splendid!
An excellent year. One of my
favourites. I really must
congratulate you, Mr. Scarman.

80) 2 _____
MCS LAURENCE

LAURENCE: On what?

81) 1 _____
M 2-s LAURENCE/DR.
& machine

THE DOCTOR:(VO) Inventing the radio-
telescope forty years early.

LAURENCE: That, sir, is a
Marconiscope. It's purpose -

82) 2 _____
MCS LAURENCE

THE DOCTOR:Is To record radio emmissions
from the stars.

83) 1 _____
MCS DR.

LAURENCE: How could you possibly know that?

(2 next)

-47/48/49

(on cam. 1)

THE DOCTOR: Well, you see, Mr. Scarman I have the advantage of being a little ahead of you. Sometimes behind you but normally ahead of you.

LAURENCE: I see.

THE DOCTOR: Of course you don't. But it's nice of you to try. Now show me how this gadget of yours works, eh?

84) 2
MCS LAURENCE

LAURENCE: You mean you want me to -

THE DOCTOR: (VO) Please. Just a demonstration.

85) 1
M 2-s LAURENCE/DR.
& machine

(LAURENCE MOVES TWO
EBONY HANDLES AND FLICKS
A BRASS SWITCH. A
VALVE GLOWS BEHIND
THE GLASS. A PAPER
CYLINDER STARTS TO
REVOLVE UNDER A
STYLUS)

Amazing!

86) 3
MCS machine

LAURENCE: I can't switch it off./

(2 next)

-47/48/49

DF

(on cam. 3)

87) 2

LS SARAH/LAURENCE/DR.

(DESPITE ALL
HIS MANIPULATIONS
THE MARCONISCOPE
CONTINUES,
IT'S VALVE
GLOWING BRIGHTER
AND BRIGHTER,
THE PAPER
CYLINDER
SPINNING LIKE
A TOP. SUDDENLY
THE VALVE EXPLODES /
AND THE WHOLE
APPARATUS GRINDS
TO A HALT.

THE DOCTOR USES
HIS HAT TO FAN
AWAY THE SMOKE)

SARAH: Very impressive.

LAURENCE: It's never done that
before.

(THE DOCTOR UNLATCHES
THE FRONT AND TAKES
OUT THE PAPER CYLINDER.
HE STUDIES IT)

THE DOCTOR: Fascinating. A regular
pattern repeated over and over again ...

SARAH: Like an S.O.S.?

(still on 2)

- 51 -

(on cam. 2)

(THE DOCTOR STARES
AT HER)

THE DOCTOR: I wonder ...? Where
was your aerial trained?

LAURENCE: Mars. Why?

THE DOCTOR: I just want to
verify the signal. No harm
in double, checking.

(HE TAKES A
FLAT DEVICE FROM
HIS POCKET, ADJUSTS
A DIAL, PULLS
OUT AN EXTENSION
AERIAL AND
SWITCHES ON.
OVER ACTION:)

LAURENCE: What's that you have,
Doctor?

- 51 -

(on cam. 2)

THE DOCTOR: In principle, exactly the same device that you've invented, my dear fellow. Only a little less - uh - cumbersome

(THE DEVICE EMITS
A FAST BEEP. THE
DOCTOR NODS, SATISFIED)

Yes, it's the same signal. Obviously automatic ...

(HE FINDS PENCIL
AND PAPER)

Well, if it's a message it shouldn't take long to decipher. They'd try to make it easy.

LAURENCE: Who would?

SARAH: Whoever transmitted it.

THE DOCTOR:

Now let's see, this pattern recurs three times in one line. We'll call that 'E', the commonest letter in your language

(SARAH AND LAURENCE
WATCH FASCINATED AS
HIS PENCIL SPEEDS ACROSS
THE PAGE SCRIBBLING CALCULATIONS.)

88) 4 B
MCS NAMIN
Pull & pan right to
3-s MUMMIES in door -
pull to LS as they
advance

4B/C, 5A

20. INT. ORGAN ROOM. NIGHT.

Q GRAMS

(THE ORGAN IS AT
FULL THROB,

- 53 -

(on cam. 4)

(THREE MUMMIES
ENTER AND FROM
A HALF CIRCLE
IN FRONT OF
THE LARGE CASKET.
THEY RAISE THEIR
ARMS TOWARDS
IT AS THOUGH
INVOKING SOME
CORPORATE POWER.

/ GRAMS. /

NAMIN, STILL
PLAYING, STARES
AT IT WITH SHINING
EYES)



89) 3
MCS DR.

- 53 -

(2 next)

(on cam. 3)

1E, 3G 2D

21. INT. LODGE. NIGHT.

(THE DOCTOR,
LOOKING VERY
GRIM, LAYS HIS
PENCIL DOWN.

SARAH STARES
OVER HIS
SHOULDER)

THE DOCTOR: Beware Sutekh!

90) 2
ML 3-s SARAH/LAURENCE/
DR.

SARAH: Sutekh?

THE DOCTOR: Better known to you
as Set?

(THE DOCTOR
HAS MOVED AWAY,
EYES UNSEEING)

SARAH: Of course! Egyptian
mythology! Set or Sutekh was one
of their gods. He was killed after a
great battle with Horus, the
god of light.

91) 3
MCS DR. LAURENCE: Yes, but Egyptology and Mars?...

THE DOCTOR: If I'm right, it means
the world is facing the greatest
peril in its history./

92) 2
ML 3-s SARAH/DR./
LAURENCE

(on cam. 2)

(44)

SARAH: Hey, wait for me!

Go in - MCS DR.

THE DOCTOR: No. The forces that are being summoned into corporeal existence in that house, are more powerful and more dangerous than anything even I have ever encountered. Stay here.

93) 1
MLS LAURENCE

LAURENCE: I've got an old hunting rifle. It might come in useful.

THE DOCTOR: (VO)
I never carry firearms.

(HE EXITS.

Pan him left.

LAURENCE CROSSES TO
CUPBOARD.)

94) 3
LS SARAH at door

LAURENCE: (TO SARAH) What I meant was I should feel better if I could bring it.

95) 2
MLS LAURENCE
Pan him right

SARAH: Bring it.

TAPE STOP: Set up Time Tunnel

3 - H }
5 - B } Organ Room
4 - E }

1 - X CSO
2 - E Hall

3H, 4E, 5B

96) 4 E / 22. INT. ORGAN ROOM. NIGHT.
LS MUMMIES &
NAMIN

(AS BEFORE.
THE MUMMY
CASKET IS
VIBRATING
STRONGLY.

MUSIC TO BE
LAID ON DUB

97) 3 H
LS casket & MUMMIES
arms

A GREEN LIGHT
BUILDS UP
AROUND IT)

98) 2 E
LS hall
DR. in from door
Pan him right &
tighten

2E

23. INT. HALL. NIGHT.

(THERE IS A CRACK,
AUDIBLE EVEN ABOVE
THE LOUD ORGAN.
THEN THE FRONT
DOOR IS PUSHED
OPEN. THE
DOCTOR ENTERS,
POCKETING HIS
PICKLOCK.

HE MOVES STEALTHILY
ACROSS THE LOBBY
TO THE DOORS OF THE
ORGAN ROOM, AND
EASES THE DOORS
OPEN A FRACTION.)

99) 4
LS NAMIN & MUMMIES

2-X Lighting Effect

(on cam. 4)

2X, 1X, 3H, 4E, 5B

24. INT. ORGAN ROOM. NIGHT.

100) 3 (NAMIN STILL PLAYING/
LS Casket THE GREEN LIGHT INTENSIFIES.
THE LID OF THE CASKET
DISSOLVES.

TAPE STOP: 3 lock off. Remove casket lid.

ROLL BACK & MIX

101) 3 THE ORGAN NOISE
a/b IS NOW PURELY
RADIOPHONIC.
VIBRATING. INTENSE.
THE WHOLE ALCOVE
BEHIND THE CASKET
IS ABSORBED INTO
NOTHINGNESS,
REPLACED BY A
SPINNING VORTEX,
A SPACE WHIRLPOOL
OF IMMENSE FORCE.
IT IS LIKE LOOKING
AN IMMEASURABLE
DISTANCE DOWN THE
EYE OF A TYPHOON.

102) 4
a/b
Hold on to kneel
NAMIN STOPS PLAYING.
RISES AND COMES DOWN.
FALLS ON HIS KNEES.
THE MUMMIES MOVE
BACK.

103) 3 NAMIN: All-high, all-powerful, most
LS casket noble master - thy humble servant
welcomes thee....

SUPER 2X
1X - track in

(5 next)

(on cam. 3)

TINY, FAR
AWAY DOWN
THE VORTEX, A
SILVER FIGURE
APPEARS. IT
ZOOMS FORWARD
UNTIL FINALLY
IT FILLS THE
CASKET. THE
FIGURE IS BARE-
FOOTED, WEARS
BLACK SPACE
ROBES AND ITS
HEAD IS CONCEALED
UNDER A BURNISHED
GLOBE) /

104) 5 B
MS DR. watching at door

TAPE STOP: Re-set casket. SCARMAN to Organ Room. Wire-up NAMIN

[2 - E }
1 - B } Hall]

1B, 2E

105) 2 E / 25. INT. HALL. NIGHT.

LS Hall
SARAH & LAURENCE
in from front door

(THE DOCTOR
WATCHING,
FASCINATED.)

SARAH AND
LAURENCE
ARRIVE)

106) 1 B SARAH: Doctor -
MS DR.

(THE DOCTOR
STOPS HER
WITH AN
URGENT MOTION)

107) 3
MLS SCARMAN at casket
Come down - 2-s with
NAMIN as SCARMAN advances
& see smoking feet.

(on cam. 3)

3H, 4E, 5B

26. INT. ORGAN ROOM. NIGHT.

(THE FIGURE STEPS
FROM CASKET AND
ADVANCES TOWARDS
NAMIN. HE PRESSES
HIMSELF LOWER TO
THE GROUND.

THE BARE FEET OF
THE FIGURE LEAVE
CHARRED AND SMOKING
PRINTS UPON THE
CARPET.

NAMIN: Master, at last you are here!
I, Ibrahim Namin, and all my forebears
have served you faithfully through
the thousands of years that you
have slept. We have guarded the
secret of your tomb -

SCARMAN: Stand! Look upon my face...

NAMIN: Oh, Great One... Lord Sutekh
... I dare not.

108) 4
MCS NAMIN

SCARMAN: Look! (cont...)

(NAMIN LOOKS UP AND
IS TERRIFIED.)

109) 3
M 2-s NAMIN/SCARMAN

(on cam. 3)

SCARMIN: (cont) Is this the face of Sutekh?

110) 4
MCS NAMIN

(NAMIN LOOKS
SUDDENLY
BEWILDERED.
HE CRINGES
BACK)

NAMIN: Oh, master - spare me! Spare me! I am a true servant of the great Sutekh.

111) 3
M 2-s NAMIN/SCARMIN

SCARMIN: I am the servant of Sutekh. He needs no other.

STAND BY TK.44

(AND HIS HANDS
CLOSE ON NAMIN'S
SHOULDERS. NAMIN
GIVES A CRY OF
AGONY. HIS
CLOTHING BEGINS
TO SMOULDER.

112) 5
MLS DR & SARAH at door

THE DOCTOR &
SARAH WATCH FROM
THE DOOR.)

113) 3
a/b

(on cam. 3)

RUN TK

(NEMIN TRIES TO
STRUGGLE BUT
HE IS HELD IN
A GRIP OF
FIERY STEEL)

SCARMIN: Die...! I bear Sutekh's
gift of death to all humanity...

CUT TO:

TELECINE 8. (Dur: 52" Approx.)

SUPOSE CAM:

End
Titles:

FADE OUT

TAPE STOP:

RECORD:	EPISODE 4 Insert: Scene	INT. TARDIS	3A, 1A
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N.B. - SCENE 1, EPISODE 1 to be recorded with Episode 3 on 2nd June

EPISODE 1 - CLOSING TITLESTELECINE:8SUPOSE CAM: Closing
Titles:

- | | |
|---|---|
| 1) Doctor Who
TOM BAKER | 12) Incidental Music by
DUDLEY SIMPSON |
| 2) Sarah Jane Smith
ELISABETH SLADEN | Special sound
DICK MILLS |
| 3) Marcus Scarman
BERNARD ARCHARD | 13) Costume Designer
BARBARA KIDD |
| 4) Laurence Scarman
MICHAEL SHEARD | Make-Up
JEAN STEWARD |
| 5) Dr. Warlock
PETER COPLEY | 14) Visual Effects Designer
IAN SCOONES |
| 6) Namin
PETER MAYOCK | 15) Studio Lighting
RON KOPLICK |
| 7) Collins
MICHAEL BILTON | Studio Sound
BRIAN HILES |
| 8) Ahmed
VIK TABLIAN | 16) Film Cameraman
JOHN McGLASHAN |
| 9) Mummies
NICK BURNELL
MELVYN BEDFORD
KEVIN SELWAY | Film Sound
ANDREW BOULTON
Film Editor
M.A.C. ADAMS |
| 10) Production Unit Manager
GEORGE GALLACCIO
Production Assistant
PETER GRIMWADE | 17) Script Editor
ROBERT HOLMES |
| 11) Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP | 18) Designer
CHRISTINE RUSCOE |
| Title Sequence by
BERNARD LODGE | 19) Producer
PHILIP HINCHCLIFFE |
| | 20) Directed by
PADDY RUSSELL
BBC Colour |

FADE: